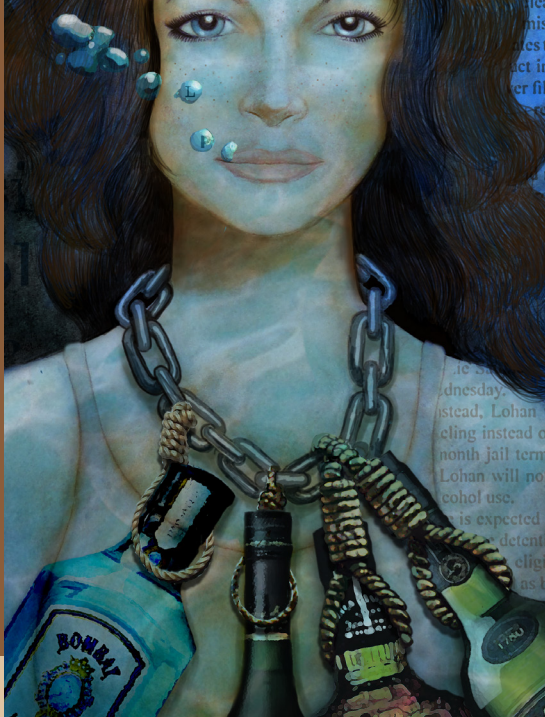




Steve James: Advertising, Branding, Graphic Design, Web Design, Illustration, Design Research and Strategy



Find water fast and inexpensively

Freshwater is available in all areas of the earth, but it is not always easy to obtain. One way of accessing water in the driest and remotest areas is through underground water.

The Water Compass is made from pure willow. Our unique tri-forked design can enhance your sensitivity to mother earth's hidden resource, thereby eliminating the need for expensive geological surveys. Whatever your water needs, the Water Compass can guide you to the source.

Directions

1. Look for the most fertile areas of the landscape. Areas with many river beds, the foot of a cliff or a steep slope, damp dirt or sand, you find green vegetation. This increases the chance of finding a water source.
2. Grab the water compass and point it in the direction of the water source. Keep the Water Compass loose in your hand. Take a few steps and the compass will vibrate slightly right or left to indicate the direction of a water source.
3. You should feel a slight tremor when you arrive at a legitimate water resource. The tremor feels similar to a vibration of a crane lifting poles, as both are vibrating at the base.
4. For signs that there may be underground water, look for things such as a hole in the ground or a plant that grows in a dry area.
5. Begin the dig. Most water tables are 10-20 feet deep. Use the Water Compass to check the water level as you dig.
6. Use this packing board to mark the spot on the dig. This special surface part when marked with chalk.

WATER

Finding water for your business

In Africa alone, 40 billion gallons of water are lost every year just for water. World's children usually

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Illustration, Design Research and Strategy

Portfolio:
uniondesigncompany.com

Steve James is an award-winning designer, illustrator, artist, and printmaker in Dallas/Fort Worth. He has been working in the visual communications field for over 25 years.

As an art director and graphic designer, Steve has won many industry awards for his design, including Print Magazine, Graphic Design USA, 3x3 Magazine, and the Society of Illustrators in NYC.

He learned about the graphic design industry in Europe while serving in the U. S. Army. The many disciplines within the commercial art field were intriguing enough to pursue as a lifelong career. To him, it was the best of both worlds – the disciplined and technical aspects of design merged with the expressive and emotional satisfaction he loved in fine arts.

He has exhibited in various galleries in the fine arts, including the Walt Disney museum in San Francisco, CA.

Steve has an MFA in Visual Communications from Marywood University in Scranton, PA, and a BFA in Advertising Art from the University of North Texas.

Intangibles:

- Started in the business wanting to be an artist or illustrator
- First real job was at a Dairy Queen in San Antonio
- Former Boy Scout
- Other employment before design: Bar back, architectural renderer and lawn keeper in Germany, delivery of education materials to public schools, Dishwasher, UPS truck loader
- Played American-style football in Germany
- U.S. Army Paratrooper
- Designed acid rock style t-shirts for three weeks
- Works well in studio and corporate environments
- At Marywood, spent time studying design in New York and Boston during Spring and Fall Semsters for MFA
- Love of art got me into screen printing of poster prints, but I am constantly asked to do t-shirts

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Designers can no longer only be concerned with the interaction of word and image; they must also be concerned with the interaction between the audience, the content of the communication, and the outcome of the design. In order to create dialogues that effectively persuade the viewer to adopt a new belief or change behavior, the communication designer can no longer rely solely on intuition.

*A new view of user-centered research
for communication design*

Education

MFA Visual Communications

Marywood University, Scranton, PA

BFA Advertising Art

Minor Radio/TV/Film

University of North Texas, Denton, TX

AAS Advertising Art

San Antonio College, San Antonio, TX

My thesis work involved the compilation of research methodology that will enable freelance graphic designers and small studios to interact with their client goals. A designer would use these research methods to study customer behavior, product branding challenges and targeted deployment. As a result, gaining the needed support for design concepts and how those ideas can have an immediate effect on what is important to that particular business. The quote below sums it up best.

“As artifacts of design (logos, especially) become commodities selling for ever lower prices, successful agencies will thrive because of their strategic competence, not their Photoshop prowess. Creating client relationships based on strategy changes the design firm’s role from order-taker to partner. This moves the discussion away from, “Can we make the logo a little bigger to? Does this solution meet our business needs?”

David Schimmel of And Partners

Professional Awards

2014 Hermes Creative Awards

Platinum award for HCSC product guide

2014 Graphic Design USA

BCBSTX product guide

Calendar Marketing Association 2012

National and World Calendar Awards

Gold for Diversity Calendar

2008 American Graphic Design Award

Transocean Enrollment Guide

2007 American Graphic Design Award

Health Fair Poster

2006 Health Care Advertising

Silver Award

SHED logo

2006 Graphic Design USA

Inhouse Design

SHED logo

2004 American Graphic Design Award

BCBSTX TRS Brochure

2004 American Graphic Design Award

BCBSTX ASO Guide

2004 American Graphic Design Award

Health Fair Poster

2001 Houston Ad Federation

Merit Award

Brochure

1999 Houston Ad Federation

Bronze Award

Commercial Real Estate development brochure

1996 Health Care Awards

brochure(bronze) and logo(silver)

1995 Print Magazine

City of Plano Event Logo

1996 Omni Awards

Poster(silver), Brochure(bronze)

Ninth annual Dallas Society of

Illustrators Exhibition

Work Accepted into show

[Click for more visual communication awards](#)

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Even though Design Thinking is a product development system for business types, it shows that the corporate community is a little more empathetic to the process that designers have employed for years. Thus giving serious consideration to having a design presence at the beginning of a communications and branding discussion. (Brown, 1-8).

Employment

October 2003 to present

Blue Cross Blue Shield of Texas *Lead Designer*

Design all external and internal collateral design and marketing materials for Blue Cross Blue Shield of Texas, Illinois, Oklahoma and New Mexico

March 1991 to Present

The Union Design Company *Design Director*

Owner of a small design studio specializing in print, digital media and consulting
Clients/Project work include: Magnolia Media Group, IAMS, My Shuttle Home, Fisher-Price, Point MultiMedia, Lemon Aid Lady, Lockheed-Martin, TXU, Arkansas Times

July 1993 to March 2002

Byrne Johnson Inc. *Creative Director*

Advertising Agency specializing in business to business. Clients included: GE Capital, Nomura, Mobil, City of Plano, Dallas Zoo, Kaiser Permanente, North Dallas Chamber, Billingsley Company, Beechwood Business Park, Ronald McDonald House, Junior Achievement, various Law firms, accounting firms, commercial real estate companies, investment and technology firms.

December 1991 to June 1993

The Sunbelt Nursery Group, Inc. *Graphic Designer*

In-house advertising dept. Duties Consisted of newspaper advertising, in-store promotions and POS, collateral work for California and Arizona Markets.

January 1991 to December 1991

Ad Matrix *Senior Art Director*

Supervised creative and production of all print advertising and design. Client List: Miss Texas Pageant, Pangburns Candies, Samsill, STI Manufacturing

January 1990 to January 1991

The King Group *Art Director*

Produced and directed the advertising promotions and POS for clients such as Jostens, Dart and The Schenley Whiskey Group (Old Charter, Weller, Gordons Gin). Targeted advertising to African-American, Latino and other ethnic groups

December 1988 to December 1989

Advertising Graphics and Marketing *Graphic Designer*

Designed logos, brochures, print ads and posters. Clients: Haliburton, Colonial Savings, Fort Wort YMCA, Sweet Publishing, Overton Park Bank, Downtown Fort Worth

Student Awards

1987 New York Society of Illustrators Show

Student Competition

Voetmans Award Show, Denton, TX

Local student art competition

Union Art Competition

UNT student competition

First Place Scholarship Award for Student Portfolio

Sponsor: The Pitluk Group

Second runner-up team 10th District Ad Federation Student Competition, Corpus Christi, Texas.

Position on team: Senior Art Director

Houston Ad Federation Student Competition

Second Place: Print Advertising

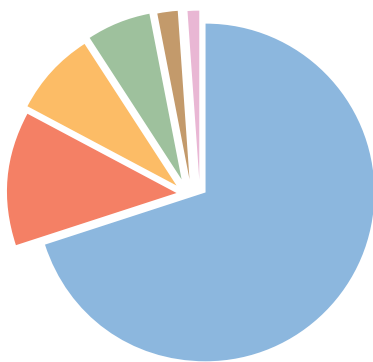
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Virtually all major brands are investing significant resources in their social media strategies. Companies are developing teams and tactics to compete on Facebook, Twitter, Instagram and Pinterest. They are integrating social tools into cross-media marketing.

(Rosenblum, pars 1-4)

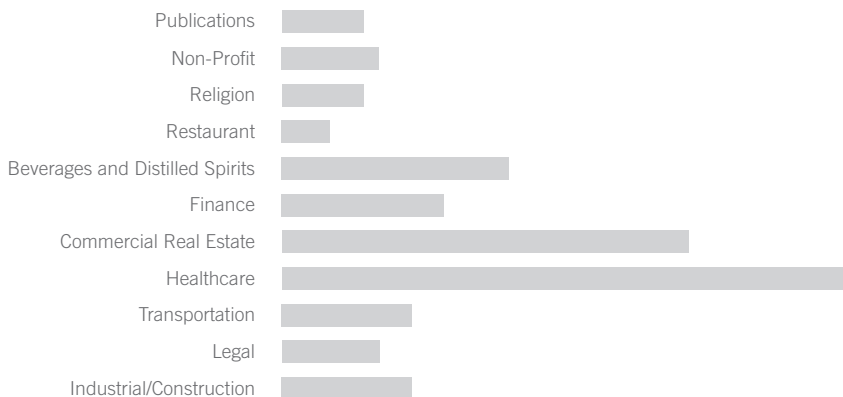
Skillset



Project Experience & Capabilities

- Print Design: Corporate ID, print collateral, signage, packaging, periodicals, posters, direct mail
- Web: CSS, HTML, Wordpress, social media
- Illustration: Information art, editorial
- Interactive: Information art, editorial
- Radio & TV: Scripts, storyboards
- 3D: Modeling

Industries that I have experience in



How I see the future of graphic design

The designers of tomorrow will be better equipped to meet the challenges of this industry. Print is not dead, but it may be used to supplement digital.

The new and improved designer will need to be a triple threat:

1. He or she has to have serious creative and conceiving skills.
2. They should be proficient in all software required to execute all forms of mediums.
3. They have to learn the language of business. There are too many people who will compete with graphic designers just because they have Adobe CC. Businesses will pay a premium to a creative who will attempt to understand their needs as it pertains to the bottom line.

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The design profession should define where it wants to have influence, assuming a proactive role, rather than a reactive one. If we want the future of design to gain influence in areas where we currently have none, we have to create strategies and initiatives for demonstrating relevance.
(Grefé, pars 5)

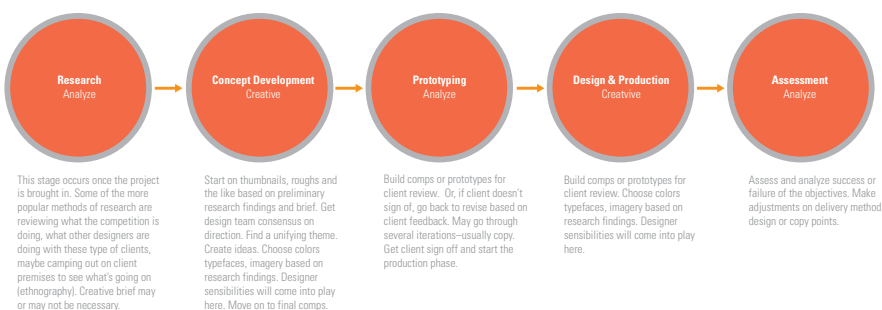
Design and Advertising Process

As an advocate for form follows function, my primary goal as a designer/art director is to accumulate as much information as I can as it pertains to the product or service being offered and the end-user. This step may be as involved as needed and is usually based on project complexity. Then, develop a creative brief based on quantitative and qualitative data. Finally, present that data to the client for discussion and consensus on the creative goals.

During the ideation stage, which may include prototyping or sketches of the concept, use the creative brief to generate ideas. Since the concept will be based on agreed-upon parameters, negotiating the creative direction will be easier.

Next, launch the project through whatever vehicles we agreed to pursue.

Over time, the effectiveness needs to be measured as a springboard for future creative deployments. For example, what part of the creative was a complete success? What part did not do as well? Then make the needed adjustments. Including the client throughout this process is how to establish mutual goals and long-term relationships with businesses.



“Through research and analysis, we have found that evaluation of the audience’s desires is a major trend that graphic design has been slow to accept, but we will cease to be relevant if we don’t integrate this way of thinking into our work. And the audience we imagine is becoming even more diverse and multicultural everyday.”

2015: *A Design Odyssey*, By Ric Grefé for AIGA

Quotation Credits

Brown, Tim. “Design Thinking.” Harvard Business Review. June 2008. 2008. Print.

Grefé, Richard. 2015: A Design Odyssey. Design Taxi. Web.

Mooth, Bryn. “Bucking the Trend.” HOW. Nov. 2011: 49-53. Print.

Rosenblum, Jeff. Social Media Can Leave a Brand Naked in the Face of Consumer Wrath No Amount of Clever Ads Will Get People to Buy a Product Others Are Panning. Advertising Age, 8 Mar. 2012. Web. 25 Mar. 2012.

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Teaching Experience

Illustration ART 3351 001

This course is designed to introduce students to digital principles, techniques and practices related to image making. Emphasis will be placed on individual expression and acquiring the necessary skills to effectively and memorably communicate. It is a practical approach to concepts, history, mechanics and techniques in illustration with an emphasis on problem solving.

Fall 2016

Spring 2017

Student awards from class projects

SOKI ILLUSTRATION CONTEST

Editorial Illustration

Phong Nguyen

*The Silver Prize Award
Escape From North Korea*

Children's Book Cover Illustration

Phong Nguyen

*Special Selection Prize Award
Where The Wild Things Are*

John Bustillos

*The Special Selection Prize Award
Narnia*

Dena Wood

*The Accepted Prize Award
Where the wild things are*

Music Promotion Illustration

Dena Wood

*The Special Selection Prize Award
Tune_yards*

Hadley Kincaid

*The Excellence Prize Award
Starset Concert Poster*

FORT WORTH ADDY'S

Hadley Kincaid

*Bronze Award
Starset Concert Poster*